

Special Events[®]

M A G A Z I N E

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Event-planning lovebirds

TRACY DAVIS & MARTY FOX
turn their fairy-tale romance into
a storybook wedding.

*isn't it
romantic?*

BY SUSAN TERPENING

When a special event professional gets married, you can count on a fabulous wedding. When two special event professionals marry each other, well, now, that's a fabulous party. Such was the case when Tracy Davis, vice president of New York-based event design and production firm Party Artistry, and Marty Fox, owner of Almar Party & Tent Rentals in East Orange, New Jersey, exchanged vows last March inside New York's historic Puck Building.

A Wedding Album

The theme of the wedding—the four seasons—was one that Tracy and her mother, Judy Davis (who is president of Party Artistry), had originally developed as a theme to sell to clients. “I always knew that, when we did my wedding, that was going to be the theme,” says Tracy. “I didn’t have a groom at the time, but I had a theme!”

Little did Tracy know that she had already met her groom—back when she was 12 years old. Party Artistry was a year old in 1974, when 22-year-old Marty Fox approached the company to do business. He and his partner, Allan Chanin, had just started a party rental company called Almar Party & Tent Rentals. Judy Davis was their first client. Tracy often worked for her mother after school, making phone calls and ordering rentals. Occasionally, mother and daughter would drop by Almar to pick up smaller orders. “I always thought Marty was sooooo gorgeous,” recalls Tracy. As she got older, she started asking about him, wondering if he

“It went from ‘work’ to ‘throwing a fabulous party.’ Planning this event with my mother was very special.”

TRACY DAVIS

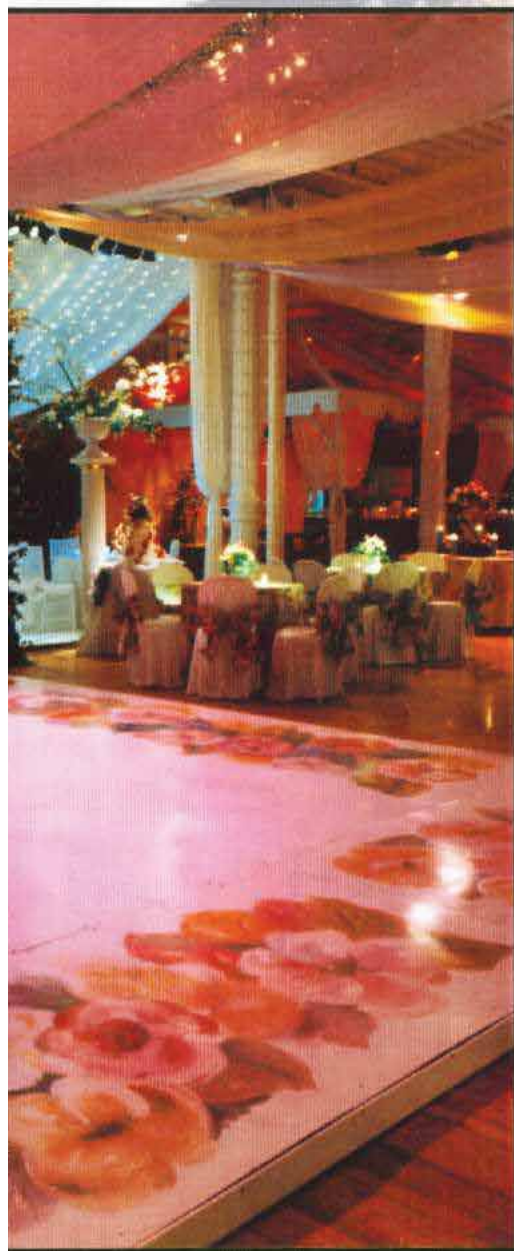


The fall tent featured cocktails, canapes, and cozy conversation throughout the evening.

was married. The answer was always yes. Years later, at age 29 and vice president of her mother’s firm, she asked the question again. This time the response was “not anymore.” A few weeks later, while working on an event, Almar’s drivers accidentally picked up Party Artistry’s linens, so Tracy drove over to retrieve them. She came back with the tablecloths—and a boyfriend.

When it came time to plan their wedding, Tracy and Marty were at an obvious advantage. “It went from ‘work’ to ‘throwing a fabulous party,’” says Tracy. “Planning this event with my mother was very special, and knowing that

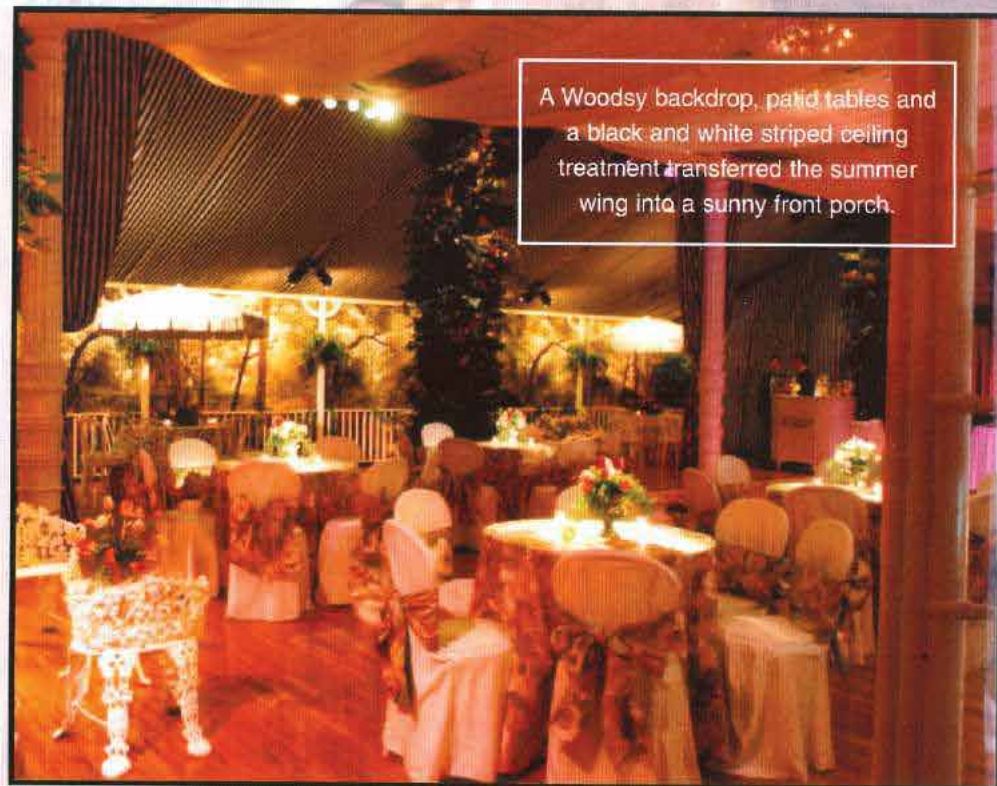
all the resources fingertips made less stressful than your average bride through. Of course our imaginations and had to rein from time to time ended up with design concepts them all together. The reception would comprise concepts—the second other two—an inspired lounge French garden—house pre-ceremony tails and the marriage, respectively the course of the six would come under a series of tents and canopies



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the Puck Building, a cavernous, turn-of-the-century loft in New York’s Soho district.

When guests arrived at the Puck Building Saturday evening, the cavernous loft had been transformed into a tented wonderland. A 16-by-64 foot pre-ceremony tent was embellished with rich red-upholstered furniture, much of which was brought from Judy’s apartment. Potted palm trees were uplighted and tent poles were draped in white tricot. Black and white flooring added a cosmopolitan, art deco feel. Klezmer—Jewish jazz-folk music—filled the room, further enhancing the lounge ambience.



A Woody backdrop, paid tables and a black and white striped ceiling treatment transferred the summer wing into a sunny front porch.

That tent led to the ceremony tent, a 20-by-80-foot frame tent that had been transformed into an ethereal indoor garden, with white tricot fabric lining the walls and billowing from the ceiling. The tent was lighted in pale purple. Urns filled with colorful spring floral designed by Party Artistry were placed on pedestals draped with white tulle netting and ivy. A custom made platform outfitted with balustrades contained the chuppa—four white columns festooned with spring floral and garlands. The columns, pedestals and balustrades were provided by 28th Street Marketplace of New York. Two sets of French doors were hung on both sides of the chuppa. Lighted scenery murals (“the kind used for prom photo backgrounds,” explains Tracy) were installed behind the doors. This same door treatment was used on the side walls of the tent. Existing hardwood floors were left bare, with the exception of a hand-painted white aisle runner. Each guest chair was draped in white tulle.

A 9-by-20-foot clear-top canopy leading from the ceremony tent to the ballroom area represented the first season—fall. Faux autumn foliage from Tropical Fantasies of New York was suspended from the ceiling. Oriental rugs and tapestries covered the hardwood floor. Furniture made of tree branches from New York-based Central Props was interspersed with

dark wood dining chairs. Tables—36-inch rounds—were covered in assorted tapestries custom-made by New York-based Ruth Fischl. Amber and red-toned lighting warmed the space. “This was the most popular area,” says Tracy. “It was a little darker than the other rooms, and very cozy.”

From here, guests entered the main ballroom area, the center of which was flanked by two “wings”—three-sided fabric structures custom-made by Almar that opened out onto the center of the room, which was designed to look like spring, and housed the dance floor and the band stand. The wings represented winter and summer, and held tables and food stations.

To capture the essence of springtime in the center area, Party Artistry relied on floral—both in arrangements and linen. A faux tree trunk festooned with fresh magnolia branches, custom-made by Party Artistry, commanded the center of the room. Diaphanous pastel chiffon fabric was swagged from the ceiling. Four existing 18-foot columns were covered with flowers, creating what Party Artistry refers to as “flower towers.” The dance floor, designed by Judy Davis and built by Juan Gonzalez of Almar, was hand-painted to match the tablecloths by staff artist Darleen Tapper. A combination of pastel gelled lights and Intellibeams lighted the area. Faux formal hedges



Photography: Sarah Merians

and topiaries, also from Tropical Fantasies, boxed in the bandstand. White wrought-iron garden furniture interspersed throughout the area lent a garden feel.

Contrasting this area was the stark whiteness of the winter wing. Tent walls and ceilings were lined in white tricot and backed with twinkle lights. Simple white satin cloths covered the tables, which were topped with centerpieces made of light boxes on which bubble bowls filled with submerged Casablanca lilies were placed. Chairs were covered in white organza and the floor was painted white.

For the summer wing, lighted photographic murals (similar to the ones used in the ceremony tent) were attached to one wall. White fencing and uprights custom-built by D & D Productions were erected against the wall and hung with plants to give the impression of a porch. Black and white striped fabric was draped on the ceiling as if it were an awning. A wicker bar and two umbrella tables added to the front porch feel. The umbrellas were painted to match the floral tablecloths.

Food stations serving appetizers followed by entrees were set up in each area, with foods reflective of the seasons. Caterer Mary Chris Rospond of Millburn, New Jersey-based Exquisite Entertaining created the menu. Fall featured an antipasti bar followed by a pasta bar; summer, a raw bar followed by fresh seafood selections, including poached salmon, swordfish provencal and rare tuna; spring, a fresh vegetable crudite cart followed

by an assortment of salads; and winter, caviar and vodka on ice followed by a carving station with herb-crusted tenderloin of beef and roasted rack of lamb. Myriad passed hors d'oeuvres were served in conjunction with the food stations.

The final area—a casino set up behind the bandstand area—was kept a surprise until after the cake-cutting ceremony, when the curtains were drawn and guests were given gambling tokens. "My husband and his family love to gamble," says Tracy. "So this was a fun surprise." The casino equipment was provided by Krystal Party Productions and Duro Casinos, both of Long Island.

"The whole wedding went off like clockwork," says Tracy, who attributes this to "advanced planning and a great on-site staff." She continues: "My mom and I were definitely guests at this party. I've never felt so calm in all my life."

Now that, as many brides can attest, is no ordinary wedding.

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